

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

*Faculty Artists
Series*

PROGRAMME I

WALTER HALL

SATURDAY, SEPTEMBER 27, 1986

8:00 pm

LIBRARY OF MUSIC
UNIVERSITY OF TORONTO
PROGRAMME

Quartet in F Major, Op. 18, No. 1

LUDWIG VAN BEETHOVEN
(1770-1827)

Allegro con brio
Adagio, affettuoso ed appassionato
Scherzo: Allegro molto; Trio
Allegro

Orford String Quartet

Sextet for Piano, Woodwinds, and Horn

FRANCIS POULENC
(1899-1963)

Allegro vivace
Divertissement
Finale

Faculty Ensemble

Douglas Stewart, flute Richard Dorsey, oboe
James Campbell, clarinet Steven Braunstein, bassoon
Eugene Rittich, horn William Aide, piano

INTERMISSION

Crossroads

GREGORY LEVIN
(b. 1943)

James Campbell, clarinet

Clarinet Quintet in A Major, K. 581

WOLFGANG AMADEUS MOZART
(1756-1791)

Allegro
Larghetto
Menuetto
Allegretto con variazione

James Campbell, clarinet
Orford String Quartet

Notes

Quartet in F Major, Op. 18, No. 1

LUDWIG VAN BEETHOVEN

Although Beethoven's **Opus 18, Number 1** was the first of his published string quartets, it was actually composed second, after Number 3. Beethoven completed it on June 25, 1799, and sent it to his close friend Karl Ferdinand Amenda. But before publication in June of 1801, the composer made extensive revisions, explaining to Amenda: "Do not lend your quartet to anybody, because I have greatly changed it, having just learned how to write quartets properly, as you will observe when you receive them."

The first movement, **Allegro con brio**, is dominated by its characteristic opening motive. Amenda claimed that the **Adagio** was inspired by the tomb scene in Shakespeare's Romeo and Juliet, and indeed, a sketch dated 1799 has on it the note "les derniers soupirs" at the end. The third movement bears out Donald Francis Tovey's suggestion that there is real humour at the heart of Beethoven's Scherzos. The work closes with a rousing **Allegro**.

Sextet for Piano, Woodwinds, and Horn

FRANCIS POULENC

Francis Poulenc once wrote of the **Sextet for Piano and Wind Instruments**: "This is chamber music of the most straightforward kind: an homage to the wind instruments which I have loved from the moment I began composing." The composition of the work spans the crucial decade of the 30's, when he not only faced an emotional crisis which sent him back to the Roman Catholic Church, but also reached a new maturity as a composer. First written in 1932, the sextet was premiered on December 16, 1933, but Poulenc was dissatisfied with it and made significant changes before publishing it in 1939.

The opening **Allegro vivace** is in a three-part form. During the vigorous first section, the action is interrupted by a pensive bassoon solo. In the middle section that follows, the lyrical themes, with Poulenc's peculiar mixture of worldliness and naiveté, remind us of Rollo Myers' comment that "Poulenc dares to be a hedonist in music." A sudden dryness of texture signals the return of Tempo I.

The **Divertissement**, marked **Andantino**, is dominated by a **cantabile** style in which the piano takes part only occasionally. In the middle of the movement, the pace doubles for a playful contrasting passage. The **Prestissimo** finale is filled with broad swaggering tunes and humorous gestures. Suddenly, the bassoon introduces a thoughtful reprise of the melody from the first movement's middle section, and the work ends resolutely.

Crossroads

GREGORY LEVIN

Originally composed for a student, Gregory Levin's **Crossroads** (1974) won the Viotti prize in Italy and has been championed at home in Canada by James Campbell. The title refers to the three styles that the composer sees as roads, crossing continually and eventually becoming synthesized - jazz, East Indian classical music, and the music of the western avant garde. The tape provides permutations of feedback and audio delay, based upon the sound source of a clarinet, which often results in a canon at the semitone between soloist and tape. Although **Crossroads** is sectional, the composer encourages the audience to hear it as a single unit.

Levin describes the central notion of **Crossroads** as "germinal in my development as a composer." To some extent, the idea of the intersection of cultures and musical styles furnished the inspiration for the opera **The Ghost Dance**, which he is currently writing for the celebrations associated with the 1988 Calgary Olympics, and for a new concerto **Black and White Together**, commissioned by the CBC and the National Arts Centre for performance by Mr. Campbell in the 1987-88 season.

Clarinet Quintet in A Major, K. 581

WOLFGANG AMADEUS MOZART

In the quintet K. 581, composed in 1789 for Anton Stadler, the clarinet is treated "as if Mozart were the first to discover its charm, its 'soft, sweet breath,' its clear depth, its agility" (Alfred Einstein). In the opening movement, with its serene, folkline beginning, the clarinet at first asserts itself as soloist, then joins in the effortless polyphony of the mature **galant** style. The second movement, marked **Larghetto**, seems like an aria, with its shortened sonata structure and lyrical

style. The rustic minuet has the distinction of having two different trios, one for string quartet alone and one with the clarinet as soloist, yielding an overall plan **A-B-A-C-A**. Originally, Mozart began a finale which is similar to Ferrando's aria "Ah, lo veggio" in **Così**, but he rejected it in favour of an elegant set of variations.

Notes by Professor Mary Ann Parker-Hale

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Tonight's Artists

Currently entering its 21st season, the **ORFORD STRING QUARTET** is not only regarded as "one of Canada's national treasures," it is recognized internationally as one of the finest string quartets today. Its busy touring schedule includes regular tours of Canada, the United States, Europe, Latin America, and Australia. It has made over 30 recordings, including the complete cycle of Beethoven quartets; several have won prestigious international awards, in addition to the 1985 Juno Award for Best Classical Album, Chamber Category. This past summer, the Quartet was awarded the Canadian Music Council's prestigious "Ensemble of the Year Award." Most recently, it announced the selection of Robert Levine, former principal violist of the St. Paul Chamber Orchestra, to fill the position vacated by Terence Helmer, its violist for the past 20 years. The Orford String Quartet is the official Quartet-in-Residence at the University of Toronto and Professors Dawes, Perkins, Levine, and Brott teach at the Faculty of Music.

Since graduating from the Faculty of Music and winning the CBC Talent Competition, **DOUGLAS STEWART** has enjoyed a very active career in Toronto. He has performed principal flute with the CJRT Orchestra, Canadian Opera Company Orchestra, National Ballet Orchestra, and Esprit Contemporain Orchestra, as well as appearing in numerous solo and chamber music concerts. As flutist with the internationally acclaimed York Winds, Mr. Stewart has toured throughout Canada, the United States, Europe, and the Middle East. The current season includes the Toronto premiere of Schafer's **Concerto for Flute** with

the Esprit Contemporain Orchestra and two concerti with the Manitoba Chamber Orchestra. Mr. Stewart has recorded for ERA Records, Centrediscs, Melbourne Records, and Radio Canada International. He is on staff at both the Faculty of Music and the Royal Conservatory of Music.

RICHARD DORSEY is a graduate of Boston University and the Catholic University of America in Washington. He has performed as principal oboe with the United States Air Force Symphony Orchestra, the Oklahoma City Symphony Orchestra, the Stratford Festival Ensemble, and the Kitchener-Waterloo Symphony Orchestra. In addition, he has been a Faculty member of the University of Oklahoma and Sir Wilfrid Laurier University. Mr. Dorsey joined the Toronto Symphony as associate principal oboe in 1979; in 1983, he was appointed to the post of principal oboe. On several occasions, he has performed as principal oboist with the National Arts Centre Orchestra in Ottawa. Richard Dorsey is also a staff member at the Faculty of Music.

JAMES CAMPBELL has become one of an elite group of solo classical clarinetists enjoying an international career since he graduated from the Faculty of Music. In addition to appearing as soloist with orchestras in both North America and Europe, he has given over 1,200 concerts on four continents. He has performed with such artists as the late Glenn Gould, Elly Ameling, Janos Starker, and Aaron Copland, as well as with the Guarneri, Allegri, Fine Arts, Colorado, and Orford String Quartets. Mr. Campbell has over 16 albums to his credit and his recent recording **Stolen Gems**, released by Marquis, has just been nominated for a Juno Award as Best Classical Album, Solo Category.

STEVEN BRAUNSTEIN studied at Queens College in New York, the California Institute of the Arts near Los Angeles, and the State University of New York at Stony Brook, where he graduated with a Master of Music in 1977. He was invited to join the 1977 Christmas String and Wind Ensemble Seminar under Music Director Alexander Schneider, violinist of the Budapest Quartet. In addition to performing at the Aspen Music Festival and the Colorado Music Festival, he has played with the Boulder

Chamber Orchestra. Mr. Braunstein joined the Toronto Symphony in 1979 and is also on the teaching staff at the Faculty of Music.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, has been principal horn of the Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber artist on the CBC, as well as with the Toronto Symphony, Stratford Festival, Hart House Orchestra, and the CBC Symphony. As a teacher and coach, he has been associated with the Faculty of Music since 1962 and with the National Youth Orchestra since its inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

WILLIAM AIDE is heard regularly on CBC **Arts National** in vocal and chamber music concerts, and as soloist in the romantic, French, and contemporary repertory. He has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, and Arthur Fiedler. This past June, he was soloist in the Berg **Chamber Concerto** with the National Arts Centre Orchestra, under the direction of Raffi Armenian. His recording of the 24 Chopin **Etudes** will be released this spring on the Musica Viva label. William Aide is Performance Coordinator at the Faculty of Music.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz, and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- September 28 **Thirteenth Annual Donald McMurrich Scholarship Concert**
The Toronto Symphony Bass Quartet with special guest, **Young-Dae Park**, violin perform music arranged and composed by Sam Davis.
3:00 pm Walter Hall \$3 General admission
- October 2 **Thursday Noon Series**
"Miles Davis at 60: A Retrospective"
Lecture by Jack Chambers, University of Toronto
12:10 pm Walter Hall FREE
- October 9 **Thursday Noon Series**
Recital by Ingrid Attrot, soprano - winner of the 1986 Eckhardt-Gramatté National Music Competition
12:10 pm Walter Hall FREE
- October 15 **University of Toronto Symphony Orchestra**
conducted by Michael Tabachnik with Leslie Newman, flute.
8:00 pm MacMillan Theatre \$8/\$5 student/senior

- October 21 **University of Toronto Wind Symphony**
conducted by Wayne Jeffrey
8:00 pm MacMillan Theatre \$3 General Admission
- October 23 **Thursday Noon Series**
"Music as a Therapeutic Tool"
Lecture presented by Sara Jacobovici
12:10 pm Walter Hall Free
- October 30 **Thursday Noon Series**
Recital by Robert Silverman, piano
12:10 pm Walter Hall Free

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NEXT FACULTY ARTISTS SERIES CONCERT:

Lorand Fenyves and Jascha Milkis, violins;
David Hetherington, cello; Norbert Kraft, guitar;
William Aide and Helena Bowkun, piano.
Works by Ravel, Dvorak, and Giuliani.
Saturday, November 8, 1986 at 8:00 pm
Walter Hall \$10/\$6 students/seniors

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This evening's concert is being recorded by
both CBC Television and Radio.

The entire concert will be broadcast on
Arts National on Tuesday, November 18, 1986 at 8:00 pm.

The television series **Gzowski & Company**
will present the Orford String Quartet on
Thursday, December 18, 1986 at 7:00 pm.

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NOTICE TO SUBSCRIBERS

The Faculty of Music would like to offer you a complimentary copy of the highly acclaimed recording of Bartok and Franck **Sonatas**, performed by faculty members **Lorand Fenyves**, violin and **Patricia Parr**, piano.

You may obtain your copy from either the Public Relations Desk in Walter Hall this evening, or from the Box Office, which is open from Monday to Friday, between 12:00 noon and 5:00 pm.

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